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COVID-19

Fine dining



Open for lunch and dinner

Closed weekends

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FROM THE PRESIDENT



Dear Members,

This time it is not the Club politics or the move, nor the declining media business. It is a tiny microscopic thing called “coronavirus” that poses a threatening challenge to the FCCJ and even to the whole planet.

With no sign on the horizon of a halt to the increasing number of infections, the world is facing a challenge of existence, and I quote here Japan Prime Minister Shinzo Abe.

Social distancing and cancellations of events have become the name of the game, and almost everybody outside the medical and essential sectors of society were asked to stay home. The call reached the FCCJ to join the telework trend and to shut down temporarily. But I wondered if the media business would survive if journalists followed the trend of reporting from home.

At any rate, in response, the Board has instructed the management to downsize the operation and set up sanitation rules, and informed the membership about it. In fact, the management of the Club said they don't think the Club should shut down at the moment. Stricter measures have been taken, including letting some staff work from home, and arranging press events without staff. The outsourcing company also said it will be taking its own measures while respecting the board decision.

I have contacted members in person and online, and the majority supported downsizing the operations rather than shutting down the Club.

The board felt also that the FPIJ depends on the Club for news gathering and reporting.

All in all, I believe the media has its role in fighting coronavirus and our FCCJ is the hub for that. So it's a matter of trying to preserve a balance of physical and psychological health, professional, and financial issues. It is a fine and often difficult line to walk.

Common sense dictates that we must take all reasonable precautions such as banning large gatherings, promoting personal hygiene, encouraging members to wear face masks, keeping track of visitors, etc.

The FCCJ's current premises are spacious and, given the reduced number of members coming to the Club recently, we have achieved social distancing without limiting numbers.

The psychological benefits of keeping the Club functioning were apparent during the General Membership Meeting held on March 27 when we approved the 2020 budget and business plan, and elected a new Board Member to replace a resigning Board Member. There was a lively and friendly discussion among those who attended, who seemed happy to have the opportunity for social contact.

When I launched the first of a new series of presidential forums a few days earlier, the event was quite well attended and provoked a lively debate between the speaker and the audience. I also applaud the measures taken by the Professional Activities Committee to ensure that we can continue to hold larger events without risking a breach of social distancing requirements. The PAC co-chairs said that the press conferences are very important function not only for FCCJ but for Japan as a whole.

Our response in keeping workroom and library facilities open (without risking the health of the staff) also appear to be appreciated by those who make regular use of these facilities.

As far as financial factors are concerned, the FCCJ badly needs to continue generating revenue streams during the crisis and we are doing our best to strike a balance in this area too. Above all, a club needs to be about preserving social and professional ties among its members, and I firmly believe that we can best do this by keeping our doors open as much as possible to the membership while shutting out the menace of coronavirus.

And here is some good news: in February, we gained four new members. I take this chance to thank all of the dedicated FCCJ staff, the Board and committee chairs and members and the whole membership for supporting the FCCJ so that we can see at the end of the dark tunnel the glowing flame of the Olympic Torch brightening the Tokyo sky next year.

– Khaldon Azhari

FREEDOM OF THE PRESS

Press freedom's digital predators

To mark this year's World Day Against Cyber-Censorship, celebrated on March 12, Reporters Without Borders (RSF) unveiled its list of press freedom's worst digital predators in 2020—companies and government agencies that use digital technology to spy on and harass journalists and thereby jeopardize their ability to get news and information.

Some digital predators operate in despotic countries whose leaders have already been included in RSF's list of Press Freedom Predators. Others are private-sector companies specializing in targeted cyber-espionage that are based in western countries such as the US, UK, Germany and Israel.

The power of these enemies of press freedom takes many forms. They locate, identify and spy on journalists who annoy people in positions of power and authority, intimidate them by orchestrating online harassment, reduce them to silence by censoring them in different ways.

Here are the leading predators in Asia according to the RSF.

■ CYBERSPACE ADMINISTRATION OF CHINA

Methods used: Internet censorship and supervision of private-sector platforms such as Baidu, WeChat, Weibo and TikTok; blocking and deleting content and apps.

Known targets: The Cyberspace Administration of China (CAC) has stepped up its fight against the spread of rumors ever since the start of the coronavirus pandemic. The social media accounts of media outlets and bloggers have been suppressed and several media outlets have been censored, including *Caijing*, a Beijing-based magazine that ran a story about unreported cases of infection.

■ YODDHAS, INDIA

Methods used: Social media insults, calls for rape and death threats.

Known targets: Rana Ayyub, a journalist who wrote the *Gujarat Files*, a book about PM Narendra Modi's rise to power, is one of the favorite targets of the Yoddhas—the trolls who either volunteer their services or are paid employees of the ruling Hindu nationalist party. Swati Chaturvedi, a journalist and author of the investigation, *I am a Troll: Inside the Secret World of the BJP's Digital Army*, is also often targeted.

■ INDIAN MINISTRY OF HOME AFFAIRS, INDIA

Methods used: Disconnecting the internet.

Known targets: It completely disconnected fixed-line and mobile internet communication in the Jammu and Kashmir on Aug. 5, 2019—an extreme measure preventing Kashmiri journalists from working freely and depriving all the state's citizens of access to independently reported news and information. After six months, the government partially restored broadband connections but access to many sites is largely uncertain. India is the country that most uses internet shutdowns—a total of 121 times in 2019.

■ CALL CENTER HUBS, PHILIPPINES

Methods used: Disseminating fake or maliciously edited content and fake memes, and conducting targeted harassment campaigns.

Known targets: President Duterte's supporters have launched a campaign to smear and boycott the ABS-CBN radio and TV network with the aim of blocking the renewal of its licence. They have even gone so far as to denounce an imaginary conspiracy by various media outlets to overthrow the president. Cyber-troll armies, which have become big business ever since Duterte's 2016 election campaign, support and amplify the messages of members of the government with the aim of smearing the media and manipulating public opinion.

■ FORCE 47, VIETNAM

Methods used: “Reinformation” campaigns on social media

Known targets: Run by the Ministry of Public Security, this army of 10,000 cyber-soldiers combats online “abuses” and “reactionary forces,” meaning those opposed to the government. After a deadly incident in Dong Tam on Jan. 9, in which police actions were widely criticized, Force 47 flooded social media with forced confessions in which individuals said they had made petrol bombs and other weapons in order to attack the police.

FROM THE ARCHIVES

The Blowback scholar



Chalmers Johnson speaks about the US-Japan relationship at the FCCJ on Dec. 7, 1998. Seated to his left is Bob Neff (Business Week). As a scholar specializing in China and Japan, Johnson was noted for putting the term “developmental state” into perspective with his 1982 book titled *MITI and the Japanese Miracle: The Growth of Industrial Policy, 1925–75*. That book described the policies and direct influence of Japanese bureaucrats on the country's successful economic development.

Johnson was born in Phoenix, Arizona, on Aug. 6, 1931, and received his higher education at the University of California, Berkeley. After serving in the US Navy as a communications officer during the Korean War, he returned to Berkeley to earn his M.A. and Ph.D. degrees. He then taught political science at Berkeley from 1962, served as the Director of the Center for Chinese Studies from 1967 to 1972, and chaired the Political Science Department, retiring from the University of California, San Diego, in 1992 as a professor emeritus. He was also a Fellow of the American Academy of Arts and Scientists from 1976 and in 1994 became the co-founder of the Japan Policy Research Institute.

Johnson's work on the developmental state was later rivalled by his trilogy on the consequences of US foreign policy that began in 2004 with *Blowback: The Costs and Consequences of American Empire* and *The Sorrows of Empire: Militarism, Secrecy, and the End of the Republic* in the same year. These two books were followed by *Nemesis: The Last Days of the American Republic* in 2007 in which he also describes his work as an outside consultant to the CIA from 1967 to 1973, a position that he says was abolished during Nixon's second term to prevent influence by outsiders on the National Intelligence Estimates (NIE).

The Blowback series basically criticized the US failure to reduce its international military posture to one of basic self-defense following the collapse of the Soviet Union, thus creating a new form of global empire with its vast system of military bases around the world. His last major book, *Dismantling the Empire: America's Last Best Hope*, was published in 2010. He also wrote articles for several major publications and was often interviewed on radio and TV programs.

Chalmers Johnson died at the age of 79 on Nov. 20, 2010.

– Charles Pomeroy
editor of Foreign Correspondents in Japan,
a history of the Club that is available at the front desk

Tips for journalists covering COVID-19

With the situation constantly changing, and affecting every part of society and the world, journalists can understandably feel overwhelmed. A few hints on reporting a story of this scale.

By Miraj Ahmed Chowdhury

The new coronavirus has already become the biggest story in our world, with figures changing hourly. This global public health emergency—one of the six declared in recent years by the World Health Organization (WHO), beginning with the 2009 Swine flu—has already wiped out billions of dollars from the global economy, and according to Bloomberg could eventually cost the economy a total of \$2.7 trillion.

Despite all these numbers and estimates, it is difficult to fathom the extent of COVID-19's spread, and what the ultimate consequences will be. With all the uncertainties, journalists around the world are faced with the many challenges of covering the pandemic—including combating misinformation and health risks to reporters in the field—while not fueling panic.

To support journalists in their coverage, Global Investigative Journalism Network's (GIJN) Miraj Chowdhury pulled together advice from various journalism organizations, experienced journalists, and experts.

Responsible Reporting

“These stories often used frightening language; for example, 50 articles used the phrase ‘killer virus.’” —Karin Wahl-Jorgensen, Cardiff University

In her latest research, Karin Wahl-Jorgensen, a journalism professor at Cardiff University, examined how fear has played a role in COVID-19 coverage in 100 high circulation newspapers from around the world. She found that one out of every nine stories on the outbreak mentioned “fear” or related words, including “afraid.”

“These stories often used other frightening language as well; for example, 50 articles used the phrase ‘killer virus,’” she writes in a Nieman Lab article.

So, how can we avoid spreading panic while continuing to provide deep and balanced coverage? According to Poynter's Al Tompkins (who plans to put out a daily newsletter about COVID-19), the solution is responsible reporting. Here is a summary of his suggestions:

1. Reduce the use of subjective adjectives in reporting; for example: “deadly” disease.
2. Use pictures carefully to avoid spreading the wrong message.
3. Explain preventive actions; it can make your story less scary.
4. Remember that statistical stories are less scary than anecdotal ones.
5. Avoid clickbait headlines and be creative in presentation.

In another Poynter piece, Tom Jones emphasizes finding

the facts, but not the speeches. “It’s a science story, not a political one,” he writes. Of course, politics matter, but be alert for COVID-19 spin from partisan political sources, and rely upon medical experts.

Naming It

Since the outbreak, reporters have been using different names for the virus. For example, “the coronavirus,” “a coronavirus,” “new coronavirus,” or “novel coronavirus.” “That’s

because this coronavirus is separate from other coronaviruses that have caused their own epidemics or pandemics. Each gets a name, and each was new (or novel) at some point,” says Merrill Perlman in a recent CJR article. Want to know more about names? Look for WHO’s online explanation of why viruses have different names.

Staying Safe

In a global outbreak of disease, journalists cannot cover the story from self-quarantine. We need to go to the field, and there are risks of being infected. The Committee to Protect Journalists (CPJ) issued a detailed advisory for journalists covering COVID-19 which includes pre-assignment preparations, tips for avoiding infection in affected areas, travel planning, and post-assignment cautions. Here’s a summary of its key tips for field coverage:

- Use protective gloves if working in or visiting an infected site, such as a medical treatment facility. Other medical personal protective equipment (PPE) such as a bodysuit and full face mask may also be necessary.
- Do not visit wet markets (where fresh meat or fish are sold) or farms in an affected area. Avoid direct contact with animals (live or dead) and their environment. Do not touch surfaces that may be contaminated with animal droppings.
- If you are operating in a health facility, market, or farm, never place your equipment on the floor. Always decontaminate equipment with fast acting antimicrobial wipes such as Meliseptol, followed by thorough disinfection.
- Never eat or drink while touching animals, or in the proximity of a market or farm.
- Always ensure your hands are washed thoroughly with hot water and soap before, during, and after leaving an affected area.

The Experts

To stay up-to-date, check the websites of WHO, the US-based Centers for Disease Control and Prevention (CDC), and the United Kingdom's Public Health England (PHE). Also recommended are the Johns Hopkins University and Medicine COVID-19 map, its coronavirus resource center, and newsletter updates. Follow the government agencies in your country that are responsible for providing information on the outbreak.

The Journalist's Toolbox, by The Society of Professional Journalists, has listed key resources and sources. Here are a few:

- Global Health Security Index, assessment of health security capabilities in 195 countries
- MPassport.com, a database of English-speaking doctors in 180 countries

For more, check out this website by the Washington, DC-based National Press Club (<https://bit.ly/2y7UYwe>) or this one by the University of Southern California Annenberg's Center for Health Journalism (<https://bit.ly/2WH2sQR>).

Experts on the disease are not easy to find. The virus is unknown and unpredictable, and there aren't enough researchers or doctors specialized on COVID-19. When choosing experts, consider five suggestions by William Hanage, associate professor of epidemiology at Harvard's T.H. Chan School of Public Health:

- Choose experts carefully. Receiving a Nobel Prize for one scientific subject doesn't make someone an authority on all science topics. Nor does having a PhD or teaching at a prestigious medical school.
- Distinguish what is known to be true from what is thought to be true—and what's speculation or opinion.
- Use caution when citing findings from “preprints,” or unpublished academic papers.
- Ask academics for help gauging the newsworthiness of new theories and claims. To prevent misinformation from spreading, news outlets also should fact-check op-eds.
- Read the work of journalists who cover science topics well.

Advice from Other Journalists

Journalists should check out the tips on the website from GIJN's Q&A with Thomas Abraham, a veteran health journalist, an expert on infectious disease and global health security, and the author of *Twenty-first Century Plague: The Story of SARS* and *Polio: The Odyssey of Eradication*.

Caroline Chen covers health care for ProPublica. She survived the SARS outbreak in Hong Kong at the age of 13, and later, as a reporter, covered SARS and Ebola from the front lines. In an article on the ProPublica website, Chen focuses on what to ask when covering COVID-19; how to keep things accurate when dealing with estimates, projections, and fast-changing information; and how to stay safe, above all.

At dartcenter.org, which is a project of the Columbia Journalism school, John Pope, a reporter with two decades' experience in health issues, wrote up 11 tips to cover swine flu, some of which are relevant for COVID-19 as well. His tip-sheet includes—among others—the importance of getting the basic facts first, mapping the outbreak, keeping things simple and concise, emphasizing prevention, and to watch the language.

IJNet has compiled a list of tips for reporting on COVID-19 with advice from journalists who have covered the disease. Here are the key points:

- Understand the mood on the ground—then translate it into your work.
- Focus on reporting, not analysis.
- Watch your headlines.
- Remember: Not all figures are accurate.
- Talk to as many different people as possible.
- Avoid racist tropes.
- Consider the way you interview experts.
- Don't neglect stories that aren't exciting.
- Set your limits. Sometimes it is better to say “no” to the editor.
- When things wind down, stick with the story.

Fact-Checking COVID-19

“We're not just fighting an epidemic; we're fighting an info-

demic,” said WHO Director General Tedros Adhanom Ghebreyesus at the Munich Security Conference on Feb. 15. In this age of mis- and disinformation, online myths and conspiracy theories, journalists may also be debunking bad information, such as the disease being transmitted through goods manufactured in China, that scientists created COVID-19, or that it came from a particular research lab.

In a recent article, Poynter noted that people in at least five countries—including the US, India, Indonesia, Ghana, and Kenya—saw or read about a hoax that “the Chinese government had turned to the Supreme Court to request authorization to kill 20,000 people infected with the coronavirus 2019.”

For debunking and fact-checking, check out the initiative by the International Fact-Checking Network which includes 90 fact-checkers from 39 countries who are collaborating to combat this tsunami of falsehood. By the end of February, the #CoronaVirusFacts / #DatosCoronaVirus alliance has published 558 fact-checks on the disease. WHO has a “Myth Busters” page that debunks rumors on coronavirus which includes shareable images for everyone, including journalists and media organizations. AFP has also launched a similar initiative named “Busting Coronavirus Myths.” It's always worth seeing what advice First Draft is serving up, including its latest article on slowing the spread of misinformation.

There are many media houses around the world which don't have fact-checking teams or even a person with debunking skills. If you find hoaxes or suspicious information, reach out to well-established and credible local and regional fact-checking groups for help. Typically they are active on social media and are always looking for leads.

Dealing with Trauma and Victims

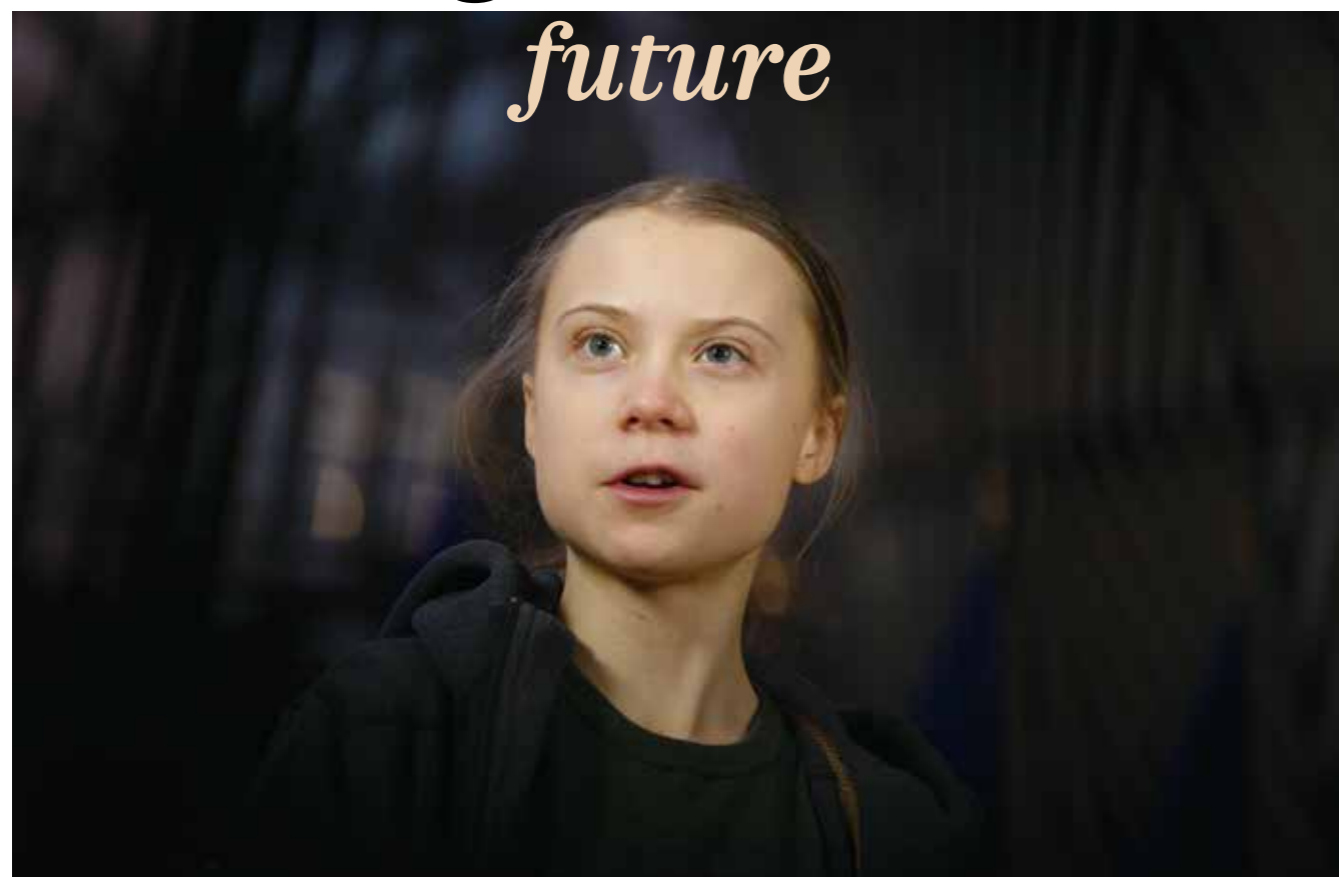
We always need to find human faces, visit homes and workplaces, and ask people uneasy questions for our stories. But in a global outbreak like this, victims are traumatized. They may not want to be identified and discuss infections. Even naming where the victim lives can spread panic in that community, leaving the victim's family even more insecure.

The Dart Center for Journalism & Trauma has assembled a list of resources on COVID-19 reporting. It includes guides, tip-sheets, advisories, best practices, and advice from experts on interviewing victims and survivors, and working with colleagues exposed to traumatic events. This article from the Center for Health Journalism also includes lessons for interviewing trauma survivors. Here's a summary of tips:

- Treat the victims with dignity. Let the victim “invite” you into her story.
- Allow the victim to dictate the timing and setting of interviews; allow counselors.
- Be transparent. Take informed consent on how the victim will be identified.
- Put humanity before story. Prioritize the victim's well-being first, the story second.
- Don't overwhelm with the most difficult questions first. Empathize, and listen.
- Dealing repeatedly with traumatized victims may impact you. Dart's final tip is advice we should all heed: “Take care of yourself, too.”

Miraj Ahmed Chowdhury is the editor of GIJN in Bangladesh. He has 14 years of experience in journalism, mainly in broadcast.

Investing in a sustainable future



AP PHOTO/VIRGINIA MAYO

Can markets change to meet the desires of conscionable activists—and save the planet?

By Anthony Rowley

You don't need to be Swedish climate activist Greta Thunberg to be concerned about climate change. A generation of millennials and post-millennials are showing rising anxiety over environmental and socio-economic problems and are looking for ways to help solve them.

Legions of younger investors are interested in putting money into saving the planet (and saving mankind, for that matter). But the global financial system arguably is failing to deliver the means for them to do so effectively. Trillions of dollars of private investment, along with similar amounts of public finance, will be needed to finance the transition to a lower carbon economy and a more sustainable economic and social environment in general.

The dimensions of this challenge do not seem to be fully appreciated—even by those professionals who are actively promoting different approaches to sustainable investment, let alone by idealistic young activists and certain cynical politicians.

There is no shortage of sustainable investment products on offer—a confusing variety of them, in fact—but arguably none of these offer investors in stocks and bonds a direct way to get behind sustainability. This is part of the case made in a

recently published book of which I was principal author, and which appears at a time when interest in sustainable investment has never been stronger or the need for it greater.

Sustainable investment is about more than just investing in a lower carbon future. The climate threat is focusing the world's attention on sustainability in a way that has never happened before. It wasn't only Greta Thunberg and former US vice president Al Gore who sounded the alarm about climate change and global warming during the recent World Economic Forum in Davos, Switzerland. Such concerns are shared by most thinking people.

The focus on climate change in Davos was hardly surprising given the bush fire infernos that were raging in Australia at that time—along with the sharp increase in climate-related disasters around the world.

Sustainable investment is taking portfolio investors (in stocks and shares) into areas which until quite recently were considered to be mainly the province of governments and of official agencies. As Larry Fink, the CEO of the world's biggest fund management group BlackRock, has observed: "We are on the edge of a fundamental re-shaping of finance."

This raises important questions that have not yet been addressed as closely as they need to be. For example, just how much money is it going to cost to transition to a more sustainable future, who is going to pay the costs, and what is the best way to go about investing in sustainability?

Sustainable investing comes in many (often rather confusing) shapes and forms such as socially responsible

Looking forward

Opposite, climate activist Greta Thunberg speaking with the media as she arrives for a meeting of the Environment Council at the European Council building in Brussels on March 5.

investing, ethical investing, thematic investing, impact investing, green bonds, SDG investing, and ESG (explained below) investing. Achieving a more sustainable future—whichever route we take—is not going to come cheap. The Bank of England estimates the global cost of transitioning to a lower carbon environment at up to \$90 trillion over the next ten years or so.

Much of this will need to go toward writing off "stranded assets," such as fossil fuel power plants, coal mines and oil refineries that become redundant in a new green age. These vast sums might be termed the cost of "re-tooling" the global economy for sustainability. They are mind-boggling amounts of money. The \$90 trillion figure is equal to the value of one year's global economic output or GDP of the entire world. It is also equal to around 13 years of global corporate profits—which some estimates put at around \$7 trillion a year.

Business corporations will not be happy about devoting a dozen years of profits to the cause of sustainability. Neither will their shareholders. So, when we talk about investing in a sustainable future, it will come at a high price that will need

UNTIL QUITE RECENTLY, ASSET MANAGERS WERE MORE CONCERNED WITH DOING NO HARM THAN WITH DOING GOOD

to be borne by the corporate sector as well as by governments and taxpayers.

Then there is the issue of how best to invest in saving the planet. We can do things like planting more trees perhaps, but the "economic agents" (as economists like to call them) that matter most in terms of getting things done are governments and private firms.

Thousands of central and local governments and official agencies will need to be involved in the transition to sustainability. So too will myriad private firms, and the obvious question is how to go about coordinating the efforts of all these economic agents.

One way is to try to shift corporate behavior in the direction of greater sustainability. That is what Kofi Annan did in 2004 as General Secretary of the UN when he requested the CEO's of the world's 50 largest firms to participate in a joint initiative within the UN Global Compact. He urged them to adopt the concept of ESG investing and embed it into corporate behavior. ESG stands for the environmental, social and governance factors that thousands of firms in Europe and North America are now integrating into their business strategies.

ESG is catching on in Asia but there's a long way to go. One study published in 2019 noted that the share of ESG investments in total Asian assets under management was just 0.7 percent, compared to 12.6 percent in Europe and 14.4 percent in the US. It was also under 1 per cent in Japan.

Until quite recently, asset managers were more concerned with doing no harm than with doing good. They exercised

influence by selling (or refusing to buy) shares of companies seen to be engaged in harmful or socially undesirable practices. Today, many are going a step further and seeking to influence corporate behavior by buying the stocks of companies that comply with ESG principles and using their influence to push them further in that direction.

One example in Japan is the Government Pension Investment Fund, which encourages fund managers to support ESG principles. The Bank of Japan, the biggest investor now in exchange-traded funds, is using this fact to exert influence on companies to follow sustainable practices.

ESG and other forms of sustainable investment are not really targeted enough to satisfy the needs of those investors (younger ones especially) who want a more hands-on approach, especially toward climate change. Another route toward sustainability for investors is through "Impact Investing," where investors require not only a financial return on their investment but also evidence of a measurable impact.

Such investments are found in areas like clean energy and water, low-income housing, micro finance and other socially oriented ventures. It is a promising area for joint investor action on specific projects and is taking root in some Asian developing countries. The size of the market is still small, however, at around \$500 billion.

There are also "green bonds" aimed at financing climate-friendly ventures such as solar and other forms of renewable energy development. The green bond market has developed rapidly in recent years—not least in China—and its popularity seems likely to continue rising.

The 17 Sustainable Development Goals (SDGs) adopted by the UN are aimed at achieving sustainability across a spectrum of development ranging from actions to offset climate change, provision of clean energy and other infrastructure, to providing health and education facilities, tackling poverty and promoting economic growth. They are worthy goals but again come at a price. This could be between \$5-\$7 trillion annually between now and the year 2030 according to UN estimates. That is anything between \$50-\$70 trillion dollars in total over the coming decade.

Once more the question is "Who will pay?" The UN says that governments could come up with half and the rest covered by the private sector. Financial markets are going to have to find between \$30 to \$45 trillion to meet those goals.

Apart from whether markets are willing and able to supply such, sums there is the issue of how to translate the SDGs into a form where investors can invest in one or more according to their priorities. There are a limited number of SDG investment funds but arguably there needs to be a much wider selection that match the needs of investors both large and small who currently cannot direct their savings toward ESG goals via mutual funds, exchange-traded funds (ETFs) or by investment in individual companies.

The market is hungry for such products and it will be a pity if that hunger goes unsatisfied through lack of a sufficient menu of sustainable projects. Sustainable investment is still a "work in progress." ●

Anthony Rowley is a former president of the FCCJ. He is a co-author of *Sustainable Investment—Impact in Asia*, published jointly by Asia Asset Management and the United Nations Development Program (UNDP), upon which this article is based.



From Hollywood to the Pacific War

This month's exhibition features photographs by Stanley Troutman

By Torin Boyd

This year marks the 75th anniversary of the end of World War II, and the loss of another war photographer who worked in the Pacific theater. Stanley Troutman, who also photographed the golden era of Hollywood from the late 1930s, passed away on Jan. 2, 2020 at age 102.

Troutman was born in Pasadena on Oct. 3, 1917 and grew up in the Echo Park neighborhood of LA. He used funds from his first job to buy a 4x5 Speed Graphic, hoping to enter into the photography business. At 20 years old, he got his first break when a neighborhood friend and former childhood movie star helped him land a job at the LA bureau of Acme Newspictures in 1937. As was common in those days, Troutman started out as a darkroom assistant, something he referred to as being a “hypo bender.”

Earning \$16 a week at the start, the 20-year-old Troutman worked his way up to a staff position. Within a year he was covering Hollywood—photographing stars like Bing Crosby, Marlene Dietrich, Ginger Rogers, Charlie Chaplin and Frank Sinatra.

When the attack on Pearl Harbor occurred on Dec. 7, 1941, Troutman was 24 years old. He was considered exempt from service due to his status as a journalist, something the war department deemed vital to the home front. In 1944, however, he volunteered to be a war correspondent. Embedded with the Wartime Still Picture Pool which included *LIFE Magazine*, AP, International News Photos and Acme, he entered the Pacific war armed only with a camera. He explained, “correspondents were not allowed to carry a gun. If we were captured, we could be shot as spies.”

His first assignment was the Battle of Saipan in June 1944 where he worked alongside *LIFE Magazine* photographer

W. Eugene Smith, who mentored him. After Saipan, Troutman covered the battle of Tinian Island, followed by the invasion of Peleliu where Troutman made some of his most memorable images of the war. Then on to Guam, Borneo and the Philippines, where he encountered more heavy fighting. He had a close call during the invasion of Corregidor on Feb. 17, 1945, the second day of the invasion. Although it was supposed to be safe, his landing craft came under fire. Said Troutman, “There were fourteen of us on the boat and three Marines were killed. When the ramp finally went down, I got onshore and as they were unloading a truck, it hit a land mine and exploded.”

After a year of covering the war, an exhausted Troutman returned home for some badly needed R&R. Acme then assigned him to an around-the-world press junket on General Jimmy Doolittle’s B-17 bomber. On a visit to Dresden, Germany, Troutman got a preview of the devastation he’d soon be witnessing in Japan.

Troutman found himself back in the Philippines in mid-August after the atomic bombs were dropped on Hiroshima and Nagasaki. His route to Japan took him through Shanghai, where he photographed the liberation of the Chapei internment camp.

He arrived in Japan on Aug. 30 on the second US plane into Atsugi Airfield, in advance of General Douglas MacArthur who arrived later that day to full fanfare. While at Atsugi, he was given a tour of the kilometers of tunnels underneath the airport, proving just how prepared the Japanese were for an attack on Honshu.

His next assignment was the Japanese surrender aboard the *USS Missouri* in Tokyo Bay on Sept. 2. Troutman had a camera position reserved for the ceremony, but on the morning of the surrender, he was informed he was cleared to fly to Nagasaki.



Moments in time

Opposite, Gen. Douglas MacArthur arrives in Japan, Aug. 30, 1945 (ST). Above, top, Hiroshima, Sept. 2, 1945, one month after the bomb was dropped (ST). Above, Stanley Troutman and Japanese children at an internment camp in Saipan (photographer unknown). Top right, winners of the International Jitterbug Championship, LA, 1938. Near right, with his Speed Graphic 4x5 camera—thought to be a self portrait, 1944. Colorized by the author. Far right, the author with Troutman in 2019 (Torin Boyd).



Forced to choose between the surrender or Nagasaki, he chose the latter. It was a time when General MacArthur was grounding correspondents trying to report on Nagasaki and Hiroshima by limiting fuel, but Troutman and the press pool scrounged up enough fuel to make the 900 kilometer flight to Nagasaki, making him one of the first journalists to enter the city.

A visit to Hiroshima followed on Sept. 6 when Troutman and the AAF press pool were given access to the city’s apocalyptic landscape. As they drove into the city, they noticed how the bomb had created a ripple effect in the landscape, like when a pebble strikes a pond. Not briefed in the dangers of radiation, Troutman was more concerned about it ruining his film. His tour of the city resulted in an iconic image of the Hiroshima Prefectural Industrial Promotion Hall, now commonly known as the Genbaku Dome. Other stories that Troutman covered in Japan included bombed out Tokyo and the ruins of aircraft factories in Nagoya.

By the end of September 1945, Troutman was back home

with his family settling into postwar life. He became disillusioned with Acme, and took a job with the University of California Los Angeles’s publicity Department in 1946. Working as a photographer for UCLA afforded Troutman a chance to do everything from filming football and basketball games to publicity portraits. Some of the people he photographed there included coaches Red Sanders and John Wooden, a young Arthur Ashe, and future Olympic gold medalist Rafer Johnson. The school also sent him to cover the 1956 Summer Olympics games in Australia. Troutman remained at UCLA until his retirement in 1980. After retirement, he was honored with the Lifetime Achievement Award from the Press Photographer’s Association of Greater Los Angeles in 2004. The PPAGLA also set up an endowment award in his name for excellence in sports photography. ●

Photojournalist **Torin Boyd** has been based in Japan for over thirty years and is affiliated with Polaris Images.



RICHARD ATRERO DE GUZMAN

Series: **Profile**

Gavin Blair Freelance

By *David McNeill*

When Gavin Blair was 14 he discovered karate and was hooked. His first sensei was his next-door neighbor's woodwork teacher in the then rough-and-tumble neighborhood of Streatham, South London. It was one of those serendipitous moments in life that only becomes clear much later. "If he'd been a kung-fu teacher I might have ended up in Hong Kong," says Blair, laughing.

As it happens, Japan beckoned and karate was the lure. Blair had just finished a Masters degree in sports and exercise psychology at Exeter University (partly paid for with compensation from a violent doorstep mugging) and was working as a cycle courier in London when an old sparring partner wrote to him from Yokohama. He could earn a living teaching English and train in the world's best dojos, he told him. What had he got to lose?

Blair hopped on a plane in 1997 and has been here since.

His first job was at a private English-language school in Sagami-hara but much of his spare time was spent wearing a *gi*. Like many expats, the initial plan was to stay for a year, but one by one his friends drifted home while Blair stayed and eventually got married. "Time started passing and I thought maybe I'd be here for a while," he says. So he began freelancing, filing music and film reviews for local magazines.

"The only talent I had at school was writing," explains Blair during an interview at the FCCJ. He found he was deft at supplying copy on demand and could earn decent money, especially on business stories. Advertorials paid the best, but he could turn his hand to most other yarns too. "It got to the stage where I thought I could make a living if I concentrated."

Blair's other line of work was helping to operate a small chain of English schools. He subsequently bought one of the franchises and ran it for 14 years (he recently sold it). "I was running that school, managing the others, writing and had a kid. It was ridiculous so I stopped managing the chain."

Gigs with *The Christian Science Monitor*, *South China Morning Post*, *The LA Times*, and *The Hollywood Reporter*. He subs for *The Times* and *The Guardian* when their correspondents are off duty. Add in various trade and niche publications (vaping!), market research, TV work, translating and advertorials and it's clear that Blair is one of the busiest English-language freelancers in Tokyo.

Among his more memorable scoops was bagging inter-

AMONG HIS MORE MEMORABLE SCOOPS WAS BAGGING AN INTERVIEW WITH A YAKUZA BOSS, WHO WAS ARRESTED RIGHT AFTER THE PIECE WAS PUBLISHED. "BUT WE STAY IN TOUCH."



views with brainbox American filmmaker Steven Soderbergh ("he speaks in perfect paragraphs") and a yakuza boss, who was arrested right after the piece was published, recalls Blair. "But we stay in touch." Unfortunately, he laments, journalists often do best when others are suffering, recalling his time in March and April 2011 covering the Tohoku disaster for *The Christian Science Monitor* and *Global Post* and lots of TV and radio.

An entrepreneurial streak—and the discipline he derives from decades of physical training—drives his work. He is writing a book about samurai and has previously published several others: *Zen in Japanese Culture* and *Japan in 100 Words: From Anime to Zen*. Next up, he hopes, is his "dream project"—a monograph on martial arts from around the world.

Inevitably, some of these assignments are more enjoyable than others, he says. "I can do a decent news feature and it pays \$350—and that's pretty good these days. It takes at least a day but doesn't really cover my time. An advertorial can pay ten times that." This bothers him "on an intellectual and political level" but "without a doubt that other work subsidizes journalism."

The secret to a successful freelance career is to be flexible, he says. "Don't be fussy about what you write but don't work for free." Once rates go below a certain point, he says, he puts his foot down. "I can

understand people starting out and trying to get their name out there but you can't keep that up. It's going to be more and more difficult to make a living."

The fact that many newspapers are gutting their foreign news departments obviously doesn't help, Blair says. "Nobody thinks it's a healthy business model at the minute. Having said that I still feel absolutely blessed to do what I do—I get to write about things I like in a place I like."

The karate hasn't gone away. It's 35 years since Blair first began practicing his kata but he reckons he still trains five or six days a week between the karate, Brazilian jiu-jitsu, which he started a couple years ago, and conditioning work—"at least 12 hours a week." He's had the same sensei for two decades and coaches himself at Azabu University. And he's still making a living writing in Tokyo. Not bad for a boy from Streatham. **1**

David McNeill writes for the *Irish Times* and *The Economist*, and teaches media literacy at Hosei and Sophia universities.



Censorship redux

Neo-nationalists and artists are again preparing to fight it out over freedom of expression in Hiroshima

By David McNeill

Last November, the sleepy, unimposing island of Momoshima in the Seto Island Sea was the site of an unlikely row. Yukinori Yanagi, one of Japan's best-known contemporary artists, hosted fellow artists Nobuyuki Ooura and Meiro Koizumi to discuss their work ahead of the Hiroshima Triennale, a major international art event that opens in September. A group of angry neo-nationalists got wind of the meeting and came to protest. The police were called.

SARA GARNICA/PEXELS

“THERE HAS ALWAYS BEEN THIS KIND OF CENSORSHIP UNDER THE TABLE BUT NEVER OFFICIALLY LIKE THIS”

Ooura has been a triggering figure for the right for decades since creating a series of portraits that included found images of Hirohito, the Showa Emperor. Koizumi has also broached the imperial taboo with pictures that ponder the ghostly presence of the emperor in the Japanese imagination. The mere hint of their association with the triennale, a publicly funded event, was enough to bring out the neo-nationalist mob.

In fact, neither artist had been invited to the triennale. “There is absolutely no way that would happen,” says Ooura. “I’m considered far too dangerous.”

Still, protestors lobbied local politicians in Hiroshima, who noted in the prefectural assembly that similar art had caused a major row in Nagoya last year. They were referencing the “After Freedom of Expression” exhibition at the Aichi Triennale, which was forced to close in August after the organizers were bombarded with over 10,000 calls, emails and faxes, some containing very specific threats of violence. In September, the Cultural Affairs Agency pulled a ¥78 million grant to the Triennale, leaving Nagoya holding much of the bill for the event.

Apparently spooked by the possibility of a repeat, Hiroshima decided in February to set up a committee with the power to review and reject “unsuitable” art. The artistic community has reacted with alarm. A statement from the International Association of Art Critics Japan (IAACJ) said that the seven-member external committee had in effect been given the power to censor anything it doesn’t like.

“Artists will be required to submit works for this exhibition under the premise of this censorship, and all expressive possibilities will be stunted by being forced into the limitations of the censorship criteria,” the statement read. Michio Hayashi, the association’s president, called the city’s preemptive measure “unprecedented.”

Meiro Koizumi agrees. “There has always been this kind of censorship under the table but never officially like this,” he says, “Curators know our work may cause problems but they somehow squeeze it in.” Now they will lose that ability, he warns.

The emperor is the deepest taboo, Koizumi notes, but officials spending public money are also wary of any art that touches on colonial history, nuclear power or even eros—sexual content. “If we allow this sort of committee to exist undoubtedly other art festivals will copy it.”

The battle lines are again hardening. Standing by any artist considered controversial would invite further protests from the right, who have been emboldened by their success in Nagoya. Yet, Michio Hayashi, president of the IAACJ, says allowing the committee to overrule curators means the exhibition will lose all artistic credibility. “The committee will have to review all artworks and they will have to make a unanimous decision before they can agree on art—it is censorship by another name.”

If the cities of Mihara, Onomichi and Fukuyama, hosts of the 2020 Hiroshima Triennale, stick to their guns, a boycott is likely, says Ooura. “There is only six months to go until opening day so they will struggle to organize alternative artists in time.”

As with Nagoya, the row seems more about well-hewn political positions than artistic merit. Controversy over perceived slights to the emperor is hardly new. But the rhetoric

of conservative politicians such as Nagoya Mayor Takashi Kawamura, who condemned some exhibits in the Aichi Triennale last year, is fueled and distorted online, inciting the cybermob who rally supporters to their cause.

“It feels that, as in the US and other countries, there is a climate that is encouraging extremist positions and expressions,” laments Andrew Maerke, a bilingual art critic and writer. He cites years of political dog-whistling in Japan by politicians such as Shinzo Abe, the prime minister. “I think this has emboldened people, and social media has been a conduit for organizing responses, for good and bad.”

The problem in Aichi and now Hiroshima, he continues, is history, not art. “There is a lack of critical consciousness about history. “If people are not held to standards of critical thinking about history then it opens the floodgates to more prejudicial statements.”

Aichi proved, at least, that the organizers would not be easily bamboozled. Artists around the world boycotted the event. Hideaki Omura, the governor of Aichi Prefecture, perhaps wary of the potential damage to Nagoya’s reputation, openly criticized Kawamura and his fellow travelers. The curators stubbornly fought in public and reopened the exhibition in October last year, albeit under heavily restricted conditions, including metal detectors at the door.

“With Aichi, we pushed back the boundary and showed to the public and government that we can show these works if we take care of the security problem,” says Koizumi. “Now Hiroshima is pushing back the boundaries again.”

Aichi veterans have been quietly advising Hiroshima on strategies to deal with harassment. The tactics by the right focused on intimidating and tying up city officials with protests, so the officials were rotated every two hours to avoid over-exposure to toxic callers, and were allowed to hang up after 10 minutes. Once the decision to host exhibitions is made, the content has to be defended at all costs. “Never give pressure groups results,” says Yanagi.

Shihoko Iida, former chief curator of the Aichi Triennale 2019, speaking in a personal capacity, also praises the fight-back in Aichi, which included protests from artists, academics, international art organizations, and the Aichi prefectural government (led by Governor Omura), and the collection of 100,000 signatures demanding the reinstatement of the Cultural Agency grant (which was partially restored).

Iida says governments have “a mission and social responsibility” to protect diverse expressions through public money. “Because it is public money, it is possible to protect various expressions that are not commercialized. These diverse expressions,” she says, “exist for the past, present, and future of mankind, which would not be influenced by political ideologies of authorities.”

For Ooura, it all feels like déjà vu. He fought a seven-year legal battle against censorship of his work in the 1980s. Few understood at the time, he says, that he didn’t create his portraits to criticize the emperor. “The emperor came up because it is part of who I am as a Japanese,” he told Vice Media. “To deny the work as if it never existed would be to deny myself.” Yet, shying away from discussing the emperor means so much else risks becoming taboo too.

“Nothing seems to have changed.” ●

David McNeill writes for the *Irish Times* and *The Economist*, and teaches media literacy at Hosei and Sophia universities.

JOIN THE FILM COMMITTEE...



... on Friday, Apr. 10 at 7:00 pm for a sneak preview of *Mrs. Noisy*, our first screening of a female-directed, female-centric film in more than a year. "It all started with a single futon," runs the tagline of this breezy dramedy, which tells the story of a struggling writer, Maki (Yukiko Shinohara), whose lovely new apartment turns into a battleground when her neighbor, Miwako (Yoko Ootaka), refuses to stop beating her futon on the balcony each dawn. Maki's dangerous obsession with her oddball neighbor takes a dangerous turn when a video of the women fighting goes viral. Soon, multiple lives are spinning out of control, and as we learn more about Miwako's background, Mrs. Noisy transforms into a deeply moving exploration of life's gray zones. Filmmaker Chihiro Amano and her two stars, Yukiko Shinohara and Yoko Ootaka, will be on hand for the Q&A session. (Japan, 2019; 106 minutes; in Japanese with English subtitles)

— Karen Severns



LINKS

Reciprocal Clubs

The FCCJ has reciprocal agreements with the following clubs around the world.



International Press Club of Chicago	US
Foreign Correspondents' Club of China (Beijing)	China
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International Association of Press Clubs	Poland
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National Press Club of Canada (Ottawa)	Canada
Omaha Press Club	US
Overseas Press Club of America (New York)	US
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The Foreign Correspondents' Club of South Asia	India
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Club Suisse de la Geneva	Switzerland
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Jerusalem Press Club	Israel
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Susumu Shiraishi
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Dai 60kai 2019 nen Hodo Shashinten: Kinen Shashinshu 第60回 2019年報道写真展 記念写真集

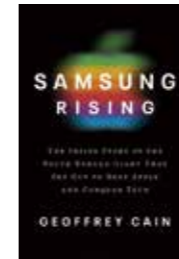
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Samsung Rising: How a South Korean Giant Set Out to Beat Apple and Conquer Tech

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BOOK BREAK

Geoffrey Cain, author of "Samsung Rising : The Inside Story Of The South Korean Giant That Set Out To Beat Apple And Conquer Tech"



April 14, 18:15 - 20:30

The book is a sweeping insider account of the Korean company's ongoing war against the likes of Google and Apple, based on years of Geoffrey Cain's reporting for *The Economist*, *The Wall Street Journal*, and *Time* from his base in South Korea and his countless sources inside and outside the company. The book shows how a determined and fearless Asian competitor has become a force to be reckoned with.

To Members: sign up at the Reception Desk (03-3211-3161) or on the FCCJ website. Please reserve in advance, preferably by noon of the day of the event.
To non-members: Sign up by email (front@fccj.or.jp). Please reserve and pay in advance by Thursday, April 9.

NEW MEMBERS



REGULAR MEMBER

Foster Klug is AP's News Director for Japan, the Korea, Australia and the South Pacific, based in Tokyo. A second-generation AP journalist, Klug is from New Orleans. He has a bachelor's degree from Colby College in Waterville, Maine. Klug joined the AP in 2000, becoming AP's first Asia correspondent in Washington in 2005, where he covered Asia across all branches of the U.S. government. He has traveled widely to cover big stories, including the Rohingya refugee crisis and the summits between the leaders of the United States and North Korea in Singapore and Vietnam. He contributed to AP's award-winning team coverage of the earthquake and tsunami that hit Japan in March 2011.



STATUS CHANGE (PROFESSIONAL/JOURNALIST ASSOCIATE TO REGULAR)

Akiko Kashiwagi is a reporter for the *Washington Post* Tokyo Bureau. She has returned to journalism and to the FCCJ after working in Kobe, Osaka and Kyoto as a trade and food marketing specialist for several years. She was born and raised in Tokyo, and previously was a Tokyo-based reporter for *Newsweek International* and the *Washington Post*, reporting primarily on Japan's business, politics and social trends.

REINSTATEMENT (PROFESSIONAL/JOURNALIST ASSOCIATE)

Alex Hendy, *The Japan Journal, Ltd.*

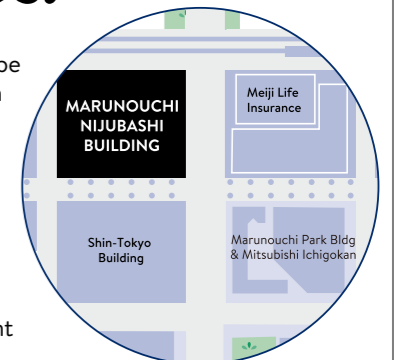
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New individual applicants for Associate Membership will receive a one-time discount on the existing ¥400,000 joining fee. With the one-time discount, **the joining fee would be ¥200,000 for those over 40 and ¥100,000 for those between the ages of 35 to 40**. Monthly dues of ¥17,500 and the relocation levy of ¥1,000 for Associates over 35 years of age will remain unchanged.

Existing members who introduce an accepted Associate applicant who joins the FCCJ will receive a credit of up to ¥25,000.



Lens craft

Flight

Yoichi Yabe took a flight to Helsinki on March 15. The plane was, should we say, underbooked
by Yoichi Yabe

Fight

A shop owner sprays disinfectant in front of his business to combat the coronavirus in Yokohama on March 6.
by Tomohiro Ohsumi

Fright

A Tokyo supermarket empty of toilet paper and tissues after consumers rushed to buy these following false social media rumors that the coronavirus had caused a toilet paper shortage.
by Rodrigo Reyes Marin





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Foreign Correspondents' Club
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